

2

TRACING COURSE

2

GINN & COMPANY'S

WRITING BOOKS

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Marcelo Graffano

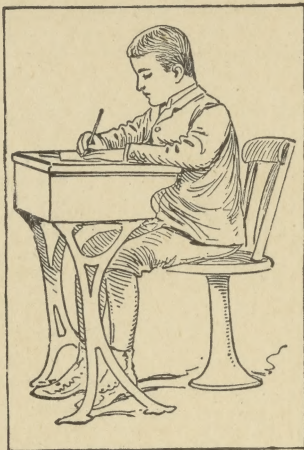
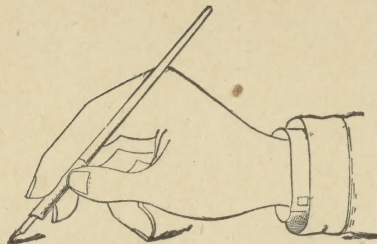


FIG. 1. Front Position.

tages, it would not be necessary to illustrate it.

By assuming this position, however, one may possibly secure a better light; and since the desks and chairs in the schoolroom are usually stationary, it becomes necessary for the pupil to accommodate himself to the desk. In doing this, an important matter to be considered is the direction from which the light comes. We think it would be better to take Position No. 2, and secure the light from the left, than Position No. 1, with a poor light, or light from the right, which throws a shadow across the page on which one is writing. In either position, the body ought to be quite erect, and near, but not resting against, the desk. The left hand should hold the book in place, and, in the front position, should also furnish support for the body. The left forearm should always be placed in such position that it is parallel to the lines on which the writing is done, while the right arm ought to be placed so that the right forearm is at right angles to the line on which one is writing. This will make it an easy matter to give the right slant to the letters. Assuming this to be the relative position of the arms to the book, it follows that, in the side position, the right arm



POSITION AND PENHOLDING.

THE best position is usually such as shown in Fig. 1; and we would recommend all the pupils in a class to take this position, providing the desks are so placed that the strongest light will come from the left side. Were it not that the position as shown in Fig. 2 has some advantages,

should be placed on the desk parallel to, and perhaps four or five inches from, the front edge of the desk, while the top of the copy-book should be parallel to the end of the desk.

In the front position, the arms should be placed at right angles to each other, with the ends of the fingers just touching each other near the centre of the top of the desk, and the book should then be placed in the same relative position to the arms,—*i.e.* so that the left arm is parallel to the lines on which the writing is done, and the right arm will make a right angle with these lines.

The feet ought to rest firmly on the floor, the right foot slightly in advance of the left. The right arm should be placed far enough on the desk to form a rest on the muscles just forward of the elbow. The arm should never be drawn off so far that the rest comes on the wrist.

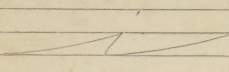
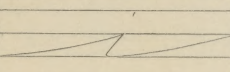
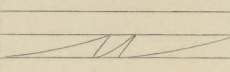
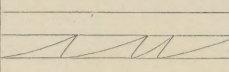
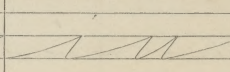
The muscles just forward of the elbow should form the centre of motion; and the arm ought to be free to move on these muscles in any direction, resting only on the nails of the third and fourth fingers, which rest should be movable. The wrist or side of the hand should never touch the desk or paper.

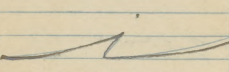
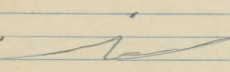
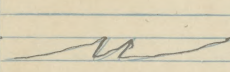
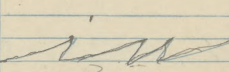
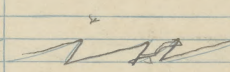
The pen should be held lightly between the thumb and first and second fingers, with the first finger placed on the penholder about one inch from the point of the pen, and the penholder should cross the second finger near the first joint just above the nail.

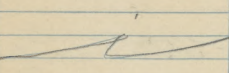
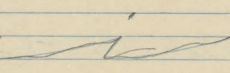
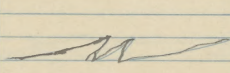
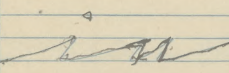
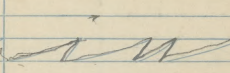


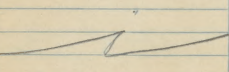
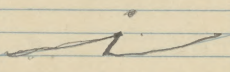
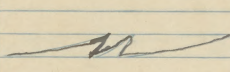
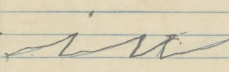
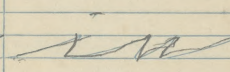
FIG. 2. Side Position.

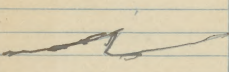
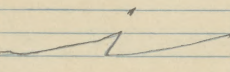
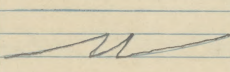
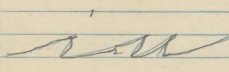
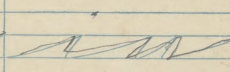
NOTE TO TEACHER.—The tracing book is designed to assist pupils in securing correct form from the beginning. The copy in blue is to be traced over with black ink by the pupil. Having done this, he may then *write* one line, using the dark blue line as the base-line. This will afford an opportunity to practise the copy independently of tracing, and therefore serve to impress upon his mind the form of the letters. If thought desirable, all of the *tracing* on a page may be done first, then the *writing* may be done on the intervening lines. Any variation in this practice may be made at the discretion of the teacher.

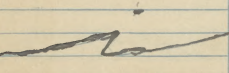
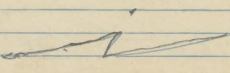
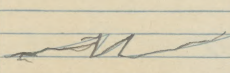
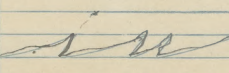
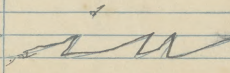
					
Count 1,2,1, dot.	1,2,1, dot.	1, 2,3,4, 1,	1, 2, 1. 2,3,4. 1. dot.	1, 2, 1. 2,3,4. 1. dot.	

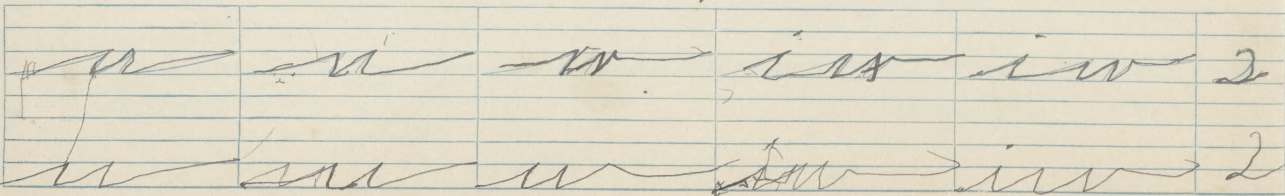
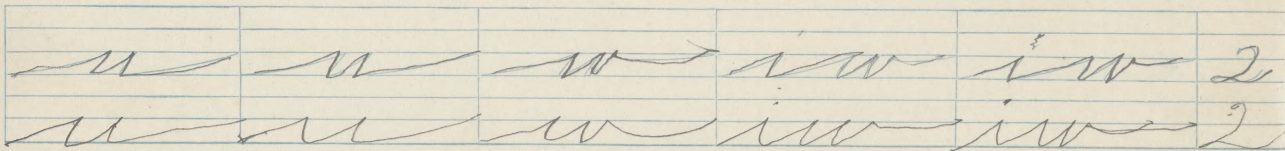
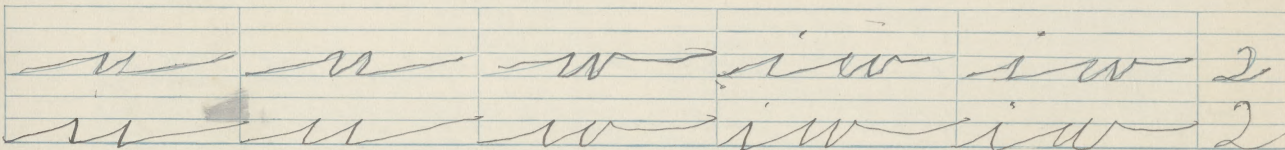
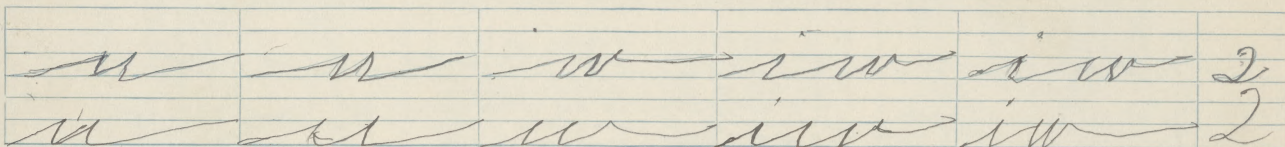
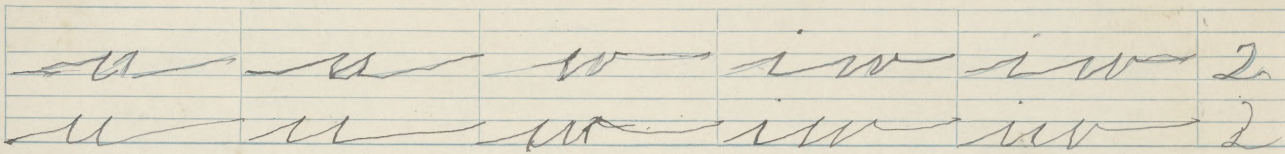
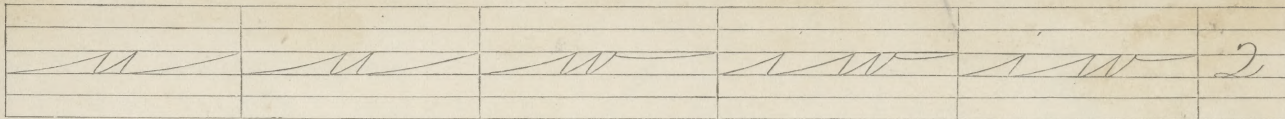
					
Count 1,2,1, dot.	1,2,1, dot.	1, 2,3,4, 1,	1, 2, 1. 2,3,4. 1. dot.	1, 2, 1. 2,3,4. 1. dot.	

					
Count 1,2,1, dot.	1,2,1, dot.	1, 2,3,4, 1,	1, 2, 1. 2,3,4. 1. dot.	1, 2, 1. 2,3,4. 1. dot.	

					
Count 1,2,1, dot.	1,2,1, dot.	1, 2,3,4, 1,	1, 2, 1. 2,3,4. 1. dot.	1, 2, 1. 2,3,4. 1. dot.	

					
Count 1,2,1, dot.	1,2,1, dot.	1, 2,3,4, 1,	1, 2, 1. 2,3,4. 1. dot.	1, 2, 1. 2,3,4. 1. dot.	

					
Count 1,2,1, dot.	1,2,1, dot.	1, 2,3,4, 1,	1, 2, 1. 2,3,4. 1. dot.	1, 2, 1. 2,3,4. 1. dot.	



					3
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					3
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					3
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					3
					3

n	m	m	mi	im	4
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n	m	m	mi	im	4
n	m	m	mi	im	4

n	m	m	mi	im	4
n	m	m	mi	im	4

n	m	m	mi	im	4
n	m	m	mi	im	4

n	m	m	mi	im	4
n	m	m	mi	im	4

n	m	m	mi	im	4
n	m	m	mi	im	4

v	vv	x	xx	vix	5
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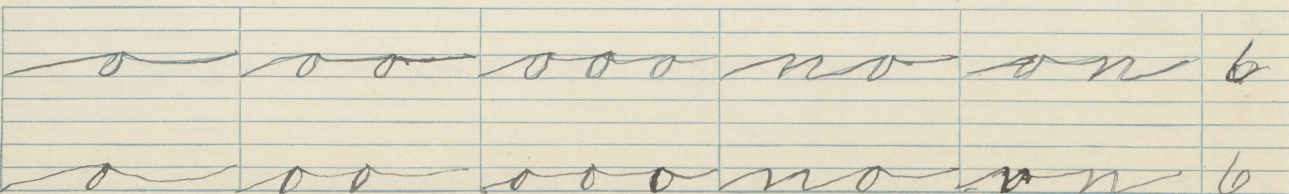
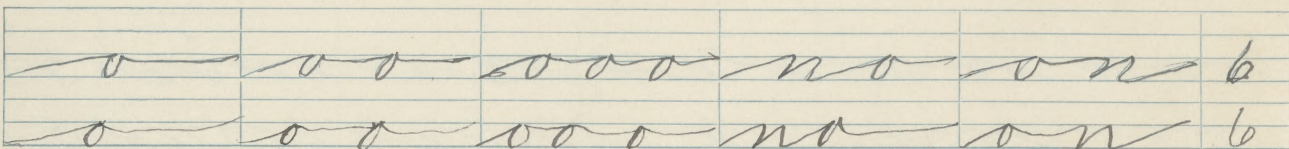
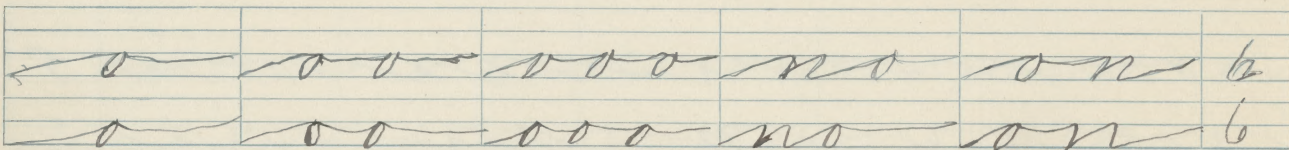
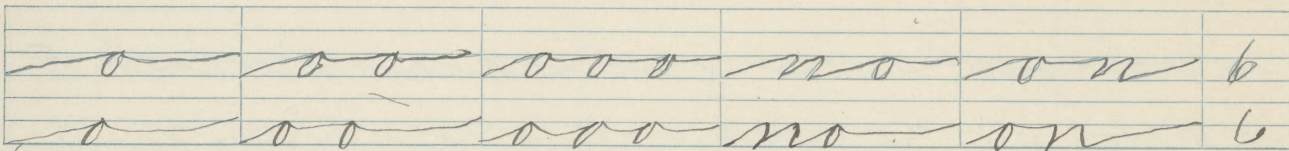
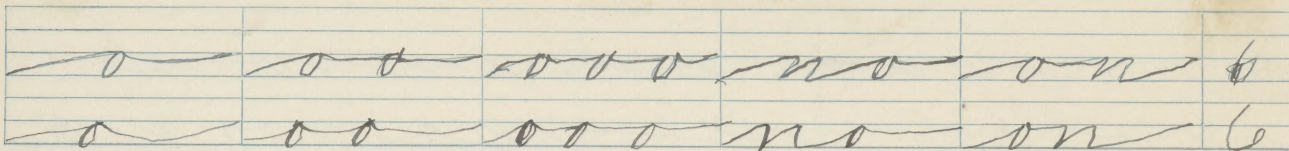
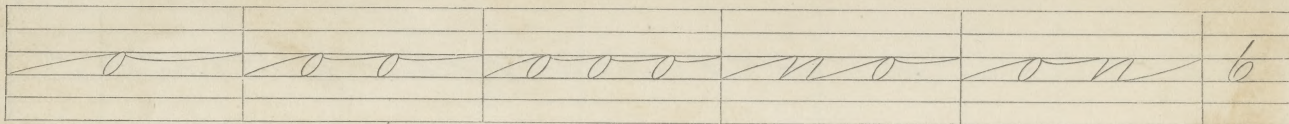
v	vv	x	xx	vix	5
v	vv	x	xx	vix	5

v	vv	x	xx	vix	5
v	vv	x	xx	vix	5

v	vv	x	xx	vix	5
v	vv	x	xx	vix	5

v	vv	x	xx	vix	5
v	vv	x	xx	vix	5

v	vv	x	xx	vix	5
v	vv	x	xx	vix	5



c	cc	coo	con	com	7
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c	cc	coo	con	com	7
c	cc	coo	con	com	7

c	cc	coo	con	com	7
c	cc	coo	con	com	7

c	cc	coo	con	com	7
c	cc	coo	con	com	7

c	cc	coo	con	com	7
c	cc	coo	con	com	7

c	cc	coo	con	com	7
c	cc	coo	con	com	7

ee	eee	eve	vie	cove	8
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ee	eee	eve	vie	cove	8
ee	eee	eve	vie	cove	8

ee	eee	eve	vie	cove	8
ee	eee	eve	vie	cove	8

ee	eee	eve	vie	cove	8
ee	eee	eve	vie	cove	8

ee	eee	eve	vie	cove	8
ee	eee	eve	vie	cove	8

ee	eee	eve	vie	cove	8
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ee	eee	eve	vie	cove	8
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a	ai	aa	ace	ria	9
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a	ai	aa	ace	ria	9
a	ai	aa	ace	ria	9

a	ai	aa	ace	ria	9
a	ai	aa	ace	ria	9

a	ai	aa	ace	ria	9
a	ai	aa	ace	ria	9

a	ai	aa	ace	ria	9
a	ai	aa	ace	ria	9

a	ai	aa	ace	ria	9
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a	ai	aa	ace	ria	9
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r rr car rice rear 10

r rr car rice rear 10

r rr car rice rear 10

r rr car rice rear 10

r rr car rice rear 10

r rr car rice rear 10

s	ss	sue	sues	seas	11
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s	ss	sue	sues	seas	11
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s	ss	sue	sues	seas	11
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s	ss	sue	sues	seas	11
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s	ss	sue	sues	seas	11
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s	ss	sue	sues	seas	11
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t it tie tea tart 12

t it tie tea tart 12

t it tie tea tart 12

t it tie tea tart 12

t it tie tea tart 12

t it tie tea tart 12

d dot due did aid 13

d dot due did aid 13

d dot due did aid 13

d dot due did aid 13

d dot due did aid 13

d dot due did aid 13

p	pie	pet	pop	par	14
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p	pie	pet	pop	par	14
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p	pie	pet	pop	par	14
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p	pie	pet	pop	par	14
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p	pie	pet	pop	par	14
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p	pie	pet	pop	par	14
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q	qu	qui	quo	qua	15
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q	qu	qui	quo	qua	15
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q	qu	qui	quo	qua	15
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q	qu	qui	quo	qua	15
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q	qu	qui	quo	qua	15
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q	qu	qui	quo	qua	15
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h her hat his hut 16

h her hat his hut 16
h

h her hat his hut 16
h

h her hat his hut 16
h

h her hat his hut 16
h

h her hat his hut 16
h

k	ink	ark	tick	tack	17
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k	ink	ark	tick	tack	17
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k	ink	ark	tick	tack	17
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k	ink	ark	tick	tack	17
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k	ink	ark	tick	tack	17
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k	ink	ark	tick	tack	17
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k	ink	ark	tick	tack	17
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k	ink	ark	tick	tack	17
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k	ink	ark	tick	tack	17
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k	ink	ark	tick	tack	17
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l	lid	lost	will	last	18
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l lid lost will last 18

l lid lost will last 18

l lid lost will last 18

l lid lost will last 18

l lid lost will last 18

l lid lost will last 18

l lid lost will last 18

l lid lost will last 18

l lid lost will last 18

b bib bud best boat 19

b bib bud best boat 19

b bib bud best boat 19

b bib bud best boat 19

b bib bud best boat 19

b bib bud best boat 19

b bib bud best boat 19

b bib bud best boat 19

b bib bud best boat 19

b bib bud best boat 19

f	oft	life	fear	fare	20
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f	oft	life	fear	fare	20
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f	oft	life	fear	fare	20
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f	oft	life	fear	fare	20
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f	oft	life	fear	fare	20
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f	oft	life	fear	fare	20
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f	oft	life	fear	fare	20
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f	oft	life	fear	fare	20
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f	oft	life	fear	fare	20
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f	oft	life	fear	fare	20
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j	got	jar	just	join	21
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j	got	jar	just	join	21
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j	got	jar	just	join	21
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j	got	jar	just	join	21
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j	got	jar	just	join	21
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j	got	jar	just	join	21
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j	got	jar	just	join	21
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j	got	jar	just	join	21
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j	jar	jar		join	21
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j	got	jar	just	join	21
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y	yea	nay	you	say	22
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y	yea	nay	you	say	22
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y	yea	nay	you	say	22
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y	yea	nay	you	say	22
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y	yea	nay	you	say	22
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y	yea	nay	you	say	22
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y	yea	nay	you	say	22
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y	yea	nay	you	say	22
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y	yea	nay	you	say	22
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y	yea	nay	you	say	22
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g	give	gave	gun	grin	23
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g	give	gave	gun	grin	23
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g	give	gave	gun	grin	23
---	------	------	-----	------	----

g	give	gave	gun	grin	23
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g	give	gave	gave	grin	23
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g	give	gave	gun	grin	23
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g	give	gave	gun	grin	23
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g	give	gave	gun	grin	23
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g	give	gave	gun	grin	23
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g	give	gave	gun	grin	23
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z	zinc	zone	zero	sizes	24
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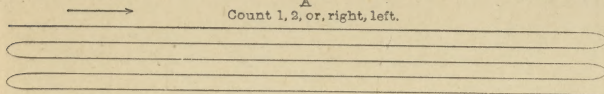
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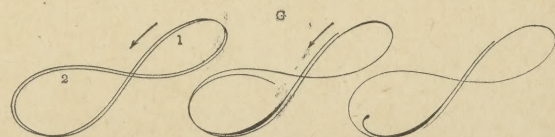
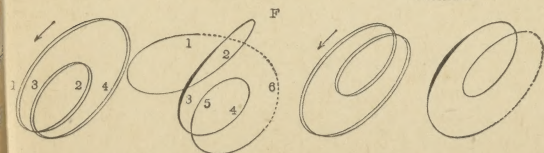
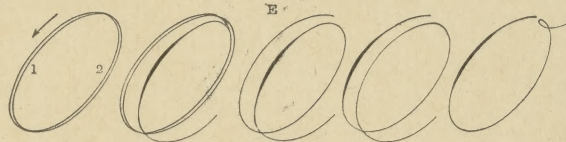
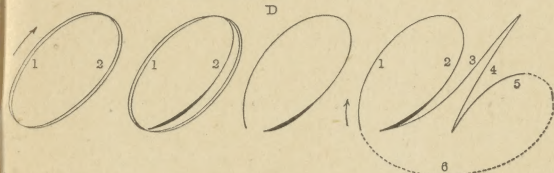
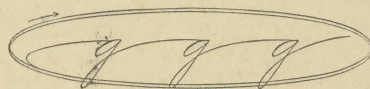
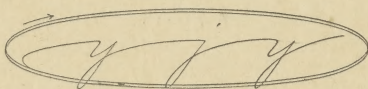
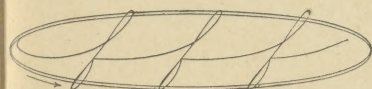
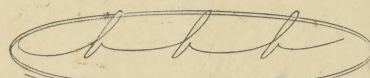
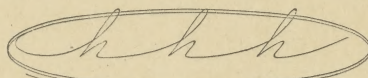
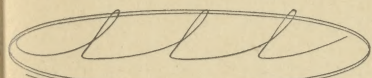
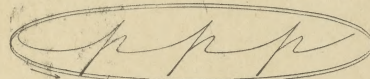
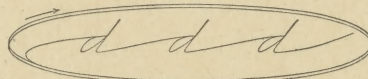
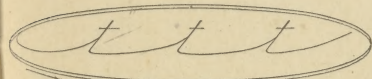
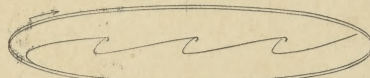
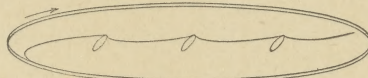
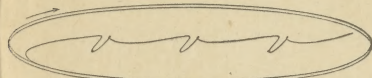
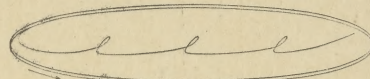
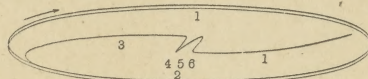
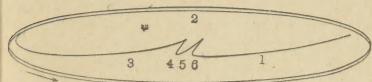
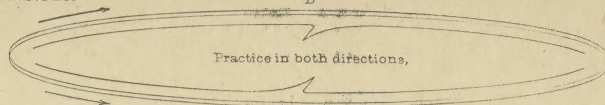
Ginn & Company's Writing Books,

MOVEMENT EXERCISES.

A
Count 1, 2, or, right, left.



B
Practice in both directions.



The pupils should trace the above exercises with a dry pen before each lesson, using a free movement. Select the one which will bear on the lesson to be written. Trace a few times, then practise with ink on loose paper. In practice, the size may be reduced or increased.

Ginn & Company's Writing Books.

1. Ginn & Company's Writing Books are emphatically a *movement series*, and their prime distinguishing feature is the fact that, owing to the introduction of a new principle, **ease of movement is carried from the movement exercises into actual writing**. This is vital. The public will no longer be satisfied with having pupils taught to *draw* their copies: pupils must be taught to *write*; that is, they must have *the habit of easy and rapid work*. It is believed that this series is the first to solve the problem, and that it solves it in a manner as simple as truth itself.

2. This avoidance of the slow "drawing" style, and of cramped work, cannot fail to make the writing lesson much more **interesting** as well as much more valuable.

3. The difficult matters of **position** and **pen-holding** will tend to adjust themselves.

4. The pupil begins with standard forms of the capital letters, as a basis, but is taught, in immediate connection with them, **abbreviated forms** of the same style. These abbreviated forms *are based upon a study of the best actual writing*, and are of the style generally admitted to be most easily and quickly made. Since these abbreviated forms appear in every book, it will be possible to substitute them for the standard forms as early or as late in the course as may be desired.

5. Figures of an elegant and practical style will be found in each book. They are of frequent recurrence, in varied arrangements, so that there will be ample opportunities for practice.

6. Great attention has been given to **simplicity** of style. The aim throughout is to secure a neat, plain, and rapid hand.

7. The **grading** of the books has received so much care that no one can fail to see their unity, and, at the same time, the gradual development of a practical style of penmanship from the most simple forms. The pupil will be led into the possession of a desirable "every-day" hand almost unconsciously.

8. In point of **mechanical execution**, paper, and everything which contributes to the purpose in view, the series will be found superior.

9. With each book, four additional pages of **practice paper**, ruled like the book, are given. Every teacher will appreciate this valuable point.

10. Besides its original features, this series will be seen at once to possess **all the standard merits**, and, though a new series, will be found to be free from everything erroneous, ill-judged, or crude. It has been prepared by an experienced teacher and author of penmanship, who has been signally successful in both directions.

Ginn & Company's Writing Books solve the problem of acquiring a neat, legible hand, and of learning to write with ease and rapidity.

Send for Ginn & Company's Common School Catalogue, containing descriptions of "the best books," — such as Wentworth's Arithmetics, Stickney's Readers, Classics for Children, Tarbell's Lessons in Language, The National Music Course, Montgomery's American Histories, and many other publications.

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